



ALEX PAUK
music director

MONDAY, FEBRUARY 24, 1986

PREMIERE DANCE THEATRE

HARBOURFRONT, TORONTO

ALEX PAUK, CONDUCTOR

GUEST ARTIST

JAMES CAMPBELL, CLARINET

20 ST. JOSEPH STREET, TORONTO, ONTARIO, CANADA, M4Y 1J9
TELEPHONE: (416) 533-0813

charitable organization registration number: 0714998-22-13



orchestre
ESPRIT CONTEMPORAIN
orchestra

ALEX PAUK
music director

FRIDAY, March 7, 1986 8:00 p.m.

St. Paul's Anglican Church, 227 Bloor Street E. (at Jarvis)

celebrating the American Society of University Composers Festival

JAMES D. HOBBS, III (U.S.A.) FRACTALS • (1980)

ALEXINA LOUIE (Canada)

MUSIC FOR A THOUSAND AUTUMNS • (1983)

CHARLES IVES (U.S.A.) THE UNANSWERED QUESTION (1908)

JACQUES HÉTU (Canada) MIRAGES (1981)

BRIAN CHERNEY (Canada)

INTO THE DISTANT STILLNESS ... •■ (1984)

• selected by American Society of University Composers

•■ commissioned by Esprit Contemporain, 1984

MONDAY, April 28, 1986 8:00 p.m.

Premiere Dance Theatre, Harbourfront

Guest Artists

MARIE-DANIELLE PARENT, *soprano* YOLANDE PARENT, *soprano*

WITOLD LUTOSLAWSKI (Poland) LIVRE POUR ORCHESTRE (1968)

DENIS GOUGEON (Canada) MUSIQUE EN MÉMOIRE (1985)

MARIUS CONSTANT (France)

SYMPHONIE POUR INSTRUMENTS A VENT (1978)

20 ST. JOSEPH STREET, TORONTO, ONTARIO, CANADA, M4Y 1J9
TELEPHONE: (416) 533-0813

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Monday, February 24, 1986

Premiere Dance Theatre, Harbourfront, Toronto

ESPRIT CONTEMPORAIN

ALEX PAUK, conductor

guest artist

JAMES CAMPBELL, clarinet

PROGRAMME

honouring the International Year of Canadian Music

PLAGES (1981)

SERGE GARANT (Canada)

CHALUMEAU (1981)

HARRY FREEDMAN (Canada)

CANCION DE GESTA (1982)

LEO BROUWER (Cuba)

Preambulo

Introduccion sobre Haendel

Piu Mosso

Lento (Musica Nocturna)

Vivo

Maestoso

Finale

Intermission

ZIPANGU (1980)

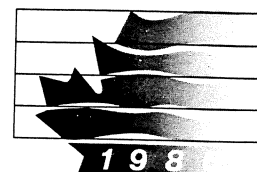
CLAUDE VIVIER (Canada)

ELEPHANT IN THE DARK (1985)**

JOSE EVANGELISTA (Canada)

ESPRIT CONTEMPORAIN gratefully acknowledges the generous support of Suncor Inc., the Canada Council, Ontario Arts Council, Metro Toronto Cultural Affairs Division, Royal Conservatory of Music in Toronto.

** WORLD PREMIERE, commissioned by ESPRIT CONTEMPORAIN through a grant from the Canada Council.



ESPRIT CONTEMPORAIN

The ESPRIT CONTEMPORAIN orchestra was founded in 1983 by its conductor Alex Pauk, with the generous assistance of Suncor Inc., the Canada Council, and the National Youth Orchestra. Through a programme of commissioning, performing, and promoting new works by Canadian composers, this ensemble aims to develop a vital repertoire accessible to the majority of orchestras in Canada.

This unique venture provides composers an opportunity to receive much-needed exposure of their work and endeavors to give each piece the kind of adequate rehearsal time and care not usually afforded new and challenging orchestral music.

As a leading force in Canadian music the orchestra concluded its first phase of development with a concert at the International Society for Contemporary Music "World Music Days" (Toronto, September 1984). The orchestra's current season has included a highly successful tour to Quebec City and Montreal in December, 1985. The ensemble's 1986 spring series in Toronto includes an invitational concert to be given for the American Society of University Composers Conference (Friday, March 7th, 8:00 p.m., at St. Paul's Anglican Church, 227 Bloor Street East).

BOARD OF DIRECTORS

✓ Barbara Chilcott Somers, President

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ALEX PAUK has been a leading exponent of new music in Canada for the last 15 years. After graduating from the University of Toronto's Faculty of Music he spent two years as a participant in the Ontario Arts Council's Conductor's Workshop, then proceeded to Tokyo for further studies at the Toho Gakuen School of Music.

Both as a composer and a conductor he has been deeply involved with bringing new music into being. In his role as a founding member of such groups as Array and Days, Months, and Years to Come, he developed the skills and philosophy which led to his starting ESPRIT CONTEMPORAIN as a primary force in the presentation of new Canadian music for orchestra.

Pauk has written music in a wide range of genres, including: concert music, film scores, radiophonic montages, and music theatre. Through his world-wide travels he not only brings diverse influences to his own creations but he is also able to search out music by foreign composers for presentation to Canadian audiences. At present Pauk lives in his native city, Toronto, and freelances as a composer and conductor when not engaged in the activities of ESPRIT CONTEMPORAIN. He currently holds the position of President of the Canadian League of Composers.

Guest Artist, JAMES CAMPBELL, is one of the few classical clarinetists today enjoying an international solo career. His concerts have taken him throughout Canada and the United States, to South America, Eastern and Western Europe and to Asia.

He has collaborated with many of the world's most distinguished artists including the late Glenn Gould, Elly Ameling, Janos Starker and Menahem Pressler, as well as with the Amadeus, Guarneri, Fine Arts, Allegri and Orford String Quartets. He has been guest soloist with orchestras in both North America and Europe, including the Toronto Symphony, the National Radio-Television Orchestra of Spain, the National Arts Centre Orchestra, the Baden-Baden Symphony, the Vancouver CBC Orchestra, and the Belgrade Symphony.

Highlights of his last season include a tour in China, a U.S. tour with the Borodin Trio, a triumphant return to the Queen Elizabeth Hall in London, England, and his first season as Artistic Director of the Festival of the Sound, Parry Sound, Ontario. This season he returns to Europe for concerts with the Allegri String Quartet and to record for Chandos Records of London with the Borodin Trio, as well as chamber and solo concerts across Canada and the United States. He will also be recording an album of Mozart's Clarinet Concerto with the National Arts Centre Orchestra.

James Campbell has had many new works written especially for him, including the work which he will be performing tonight, Chalumeau by Harry Freedman, written in 1981.

ESPRIT CONTEMPORAIN

Members of the Orchestra

Flute:	Douglas Stewart Christine Little
Oboe:	Alexandra Pohran Cynthia Steljes
Clarinet:	Gwilym Williams Greg James
Bassoon:	Jerry Robinson Paul Buttemer
Horn:	Harcus Hennigar Vincent Barbee
Trumpet:	Ray Tizzard Andras Molnar
Trombone:	Bob Ferguson
First Violin:	Fujiko Imajishi (Concertmistress) Marie Paule Parcells John Lowrie Paul Zevenhuesen Carol Fujino
Second Violin:	Marie Bérard Ron Mah Nandor Szederkenyi Anne Armstrong Fiona Huggett
Viola:	Douglas Perry Valerie Kuinka Sylvia Lange Mary Carol Nugent
Violoncello:	Henry van der Sloot John Helmers Paul Widner Janet Kuschak
Double Bass:	Roberto Occhipinti Luc Michaud
Piano:	Marc Widner
Harp:	Dorothy White
Percussion:	Michael Côté Bill Brennan

Commissioned by the Quebec Youth Orchestra, Plages was written in July of 1981 and premiered in November of the same year under my direction.

All the material is organized from a "set" of five notes which, through their inversion and successive transpositions, comprise a network of pitches covering six octaves, with the central interval being the tritone F - B.

In a single movement, the work consists of five "bands" ("plages") of musical time, of orchestral colour, wherein various facets of material are exploited:

- 1) on the original set of five notes, in the low orchestral range, interrupted by silences;
 - 2) in the strings, in the high range, in inversion; transition;
 - 3) in the woodwinds, short rhythmic cells always permutating;
 - 4) in the strings, a new retrograde version of preceding material, more melodic;
 - 5) slow, using the whole orchestra.
- Coda) reprise of elements from "bands" 1 and 3, the strings choose freely various transpositions of the original set of notes and progressively disappear into silence.

This score is undoubtedly the least abstract of all my works. And it remains perhaps, in my overall creative output, a parenthesis.

S.G.

Born in 1929, SERGE GARANT has established himself as a high profile personality in Canadian music. An ardent defender of contemporary music in Canada and abroad, he has conducted the premieres of a great number of Canadian pieces. He has pursued this activity in Montreal in his capacity as artistic director of la Société de musique contemporaine du Québec, a post he has held since the organization was formed in 1966.

The music of Serge Garant, written for a wide range of ensembles, is highly regarded for its energy and originality. The work of Garant is characterized by proportion, harmony, sensitivity and precision - elements which combine to create a mixture of intellectualism and expression.

In 1980, Serge Garant received the Jules Léger Prize for his Quintette and he became a member of the Order of Canada in the same year.

CHALUMEAU for clarinet and strings (1981)

HARRY FREEDMAN

Chalumeau was written in 1981 for Jim Campbell; it was commissioned by the CBC. Jim came to me and said he wanted a Canadian work to take along on his tours. He didn't know whether it should be for clarinet and chamber orchestra or clarinet and string quartet, because he gets lots of invitations from both types of groups, all over the world, and more and more of them every year. So I suggested, 'Why not write two versions?', which I did. He premiered both versions in one concert, in February 1982, with the Orford Quartet and the Chamber Players of Toronto.

Chalumeau is in six sections, played without pause, and ends the way it starts. It's a virtuoso piece for the clarinetist. It requires lots of fingers, and there are times when he has to go like a bat out of Hell, as softly as possible and as quickly as possible. There are some jazzy, bluesy moments, and the string players are required to tap on the wood of their instruments. All the players have to whisper at times, too. The chalumeau was the ancestor of the clarinet and the word is used today to describe the clarinet's low register. I just used it as a title because it's a lovely sounding, euphonious word.

H.F.

HARRY FREEDMAN is one of the most often performed of all Canadian composers, thanks to his ability to please performers and audiences alike. His highly individual music is both challenging and entertaining, with its perky, often provocative blend of serial elements, avant-garde techniques and jazz.

Freedman's large output includes many orchestral and chamber works, plus scores for the theatre, ballet and films. In 1982, he completed commissions from both the Montreal and Toronto Symphony Orchestras: Royal Flush for Montreal and Concerto for Orchestra, commissioned for the Toronto Symphony's inaugural season at Roy Thomson Hall. Freedman has collaborated with choreographer Brian Macdonald on several ballets, three of them commissioned for the Royal Winnipeg Ballet. His theatrical talents have also been heard in scores for Stratford Festival Shakespearian productions, and in the feature films "The Pyx", "Lies My Father Told Me", and "Act of the Heart", for which he won the "Etrog" Canadian Film Award.

Freedman was born in Lodz, Poland, in 1922. In 1925, he was brought to Medicine Hat, Alberta, where his father worked in the fur trade. In 1931, the family moved to Winnipeg, Manitoba. At the age of 13, Freedman enrolled in the Winnipeg School of Arts to study painting. It wasn't until he was 18 that exposure to big-band jazz prompted him to take up the clarinet. Subsequent contact with the symphonic repertoire led to his learning oboe and English horn. To this day, however, Freedman has retained his youthful interests in painting and jazz, maintaining contacts with professionals in both fields and drawing inspiration for his compositions from both art forms.

Following his service in the RCAF during World War Two, Freedman studied at Toronto's Royal Conservatory with Perry Bauman (oboe) and John Weinweig (composition). In 1946, he joined the Toronto Symphony as English horn player, a post he held for 24 years. Freedman continued his composition studies at the Conservatory, supplemented by study with Olivier Messiaen and Aaron Copland in 1949 on a Tanglewood scholarship, and in 1953 with Ernst Krenek in Toronto.

In 1951, Freedman was one of the eight founding members of the Canadian League of Composers, and from 1975 to 1978, he served as the League's President.

After his resignation from the Toronto Symphony in 1970, Freedman was appointed the orchestra's Composer-in-Residence for the 1970-71 season. Since then, he has devoted himself almost entirely to composing.

In 1980, Freedman was named "Composer of the Year" by the Canadian Music Council.

CANCION DE GESTA (1982)

LEO BROUWER

This "song of the sagas" of Brouwer's has as its sub-title "Episodes of Granma". Granma is the name given to the central monument of the revolution in Havana. In depicting the final stages of the overthrow of the Battista government, Brouwer abandons his writing techniques derived from the international style of the 1960's and 1970's. In this work he employs a more dramatic style that uses simple and "realistic" elements. Through the use of repeated motifs (though not in the manner of American minimalism), the composer creates the sense of determination and inevitability which the revolutionaries must have felt.

LEO BROUWER, born in Havana in 1938, is the best-known Cuban composer. His music is characterized by a complete absence of dogmatism as evidenced by the wide variety of genres in which he has written: concert music, film scores, music for theatre, radio and television, and transcriptions of popular music. As a guitarist of world-wide acclaim, Brouwer performs music from all ages. He has also applied his knowledge of the guitar in the composition of a large body of work for this instrument.

At present Leo Brouwer is music director of the Cuban Symphony Orchestra.

ZIPANGU (1980)
for string orchestra

CLAUDE VIVIER

Zipangu was the name given to Japan during the time of Marco Polo. Around one melody, I explore in this piece, various aspects of "colour". I have tried to "mix up" my harmonic structures by employing different bowing techniques. This is achieved by opposing a strong colour obtained by exaggerated bow pressure on the strings with a return to normal technique. A melody becomes "colour" then reduces itself and little by little returns to a pure and solitary state.

Zipangu was premiered April 4, 1981 in Toronto with the performers of "New Music Concerts" under the direction of Robert Aitken.

C.V.

CLAUDE VIVIER was born in Montreal on April 14, 1948. He died in Paris on March 7, 1983. From 1966 to 1971 he studied composition with Gilles Tremblay and piano with Irving Heller at the Conservatory of Music in Montreal. Upon receiving a study grant from the Canada Council, he travelled to Europe to work with Gottfried Michael Koenig in Utrecht and with Paul Méfano in Paris. He also studied in Cologne with Stockhausen (1972-74). In 1976 he undertook a tour in Asia to carry out musical research. Vivier was a founding member of Les Evénements du Neuf in 1978.

His use of the human voice in certain of his works constituted a mode of expression whereby he attempted to explore his preoccupation with aspects of spirituality.

Vivier wrote the libretto and music for an opera Kopernicus, (premiered in 1980 by l'Atelier de jeu scénique, l'Atelier de musique contemporaine de l'Université de Montréal, and the National Theatre School). During the course of their next season, an anniversary season because it will be the ninth, Les Evénements du Neuf will present a new production of the opera.

ELEPHANT IN THE DARK (1985)

JOSE EVANGELISTA

This composition in five movements can be paraphrased by the following story: some hindus were exhibiting an elephant in a dark room and many people came to see it. But as it was too dark to let them see the elephant, they touched it with their hands so as to have an idea of what it was like. Someone touched the trunk and said that it appeared to be a hosepipe; another one touched an ear and said that it must be a large fan; another one touched its leg and thought that it must be a pillar; another one touched its back and said that the animal must be like a large throne. According to the part that each

one touched, a different description of the animal was given.
(Rumi, Mathnawi, III)

This piece was commissioned by ESPRIT CONTEMPORAIN through the assistance of the Canada Council and it is dedicated to Alex Pauk.

J.E.

JOSE EVANGELISTA was born in Valencia (Spain) in 1943 where he began his musical studies with Vicente Asencio. He also graduated in Physics and worked in computers; in 1970, he moved to Montreal where he studied composition with André Prévost and Bruce Mather. He is a founding member of Les Événements du Neuf (contemporary music society) and of Traditions musicales du monde (concert series of world music) and he is now teaching at the Faculty of Music, University of Montreal. In 1974 he won the "Arpa de Oro" prize in Spain, and in 1982 the Prize of the Spanish Ministry of Culture. He received commissions from, among others, the Spanish Music Council, the Itinéraire (Paris) and Narciso Yepes, the last two with the assistance of the Canada Council. His piece Clos de vie was chosen recommended work by the 1984 Unesco International Rostrum of Composers.